

Fall 11-11-2012

Journeys: 49th Annual Dober Memorial Concert

Wellesley College Choral Program

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The Wellesley College Choral Program Presents
The 49th Annual Dober Memorial Concert

JOURNEYS

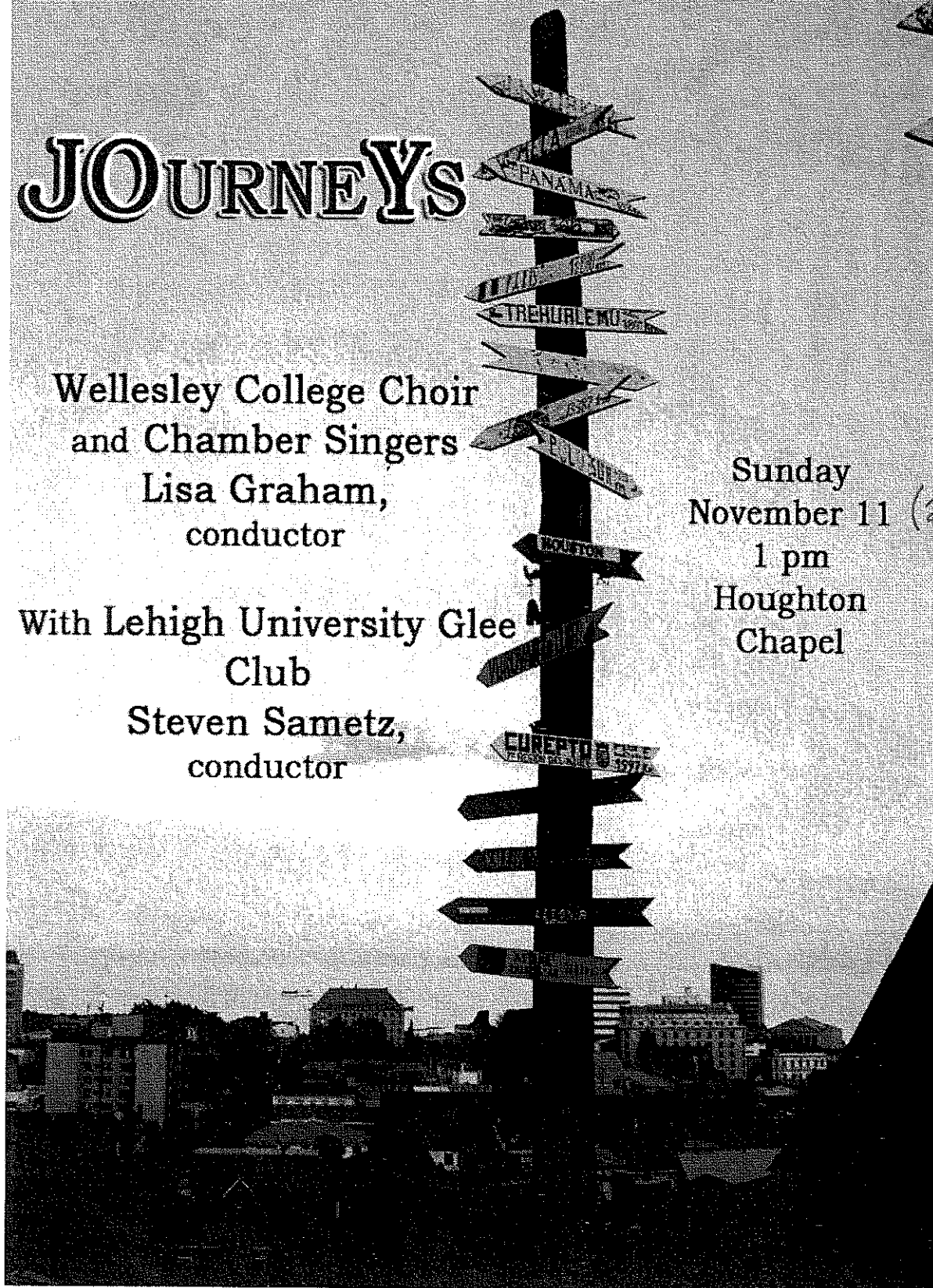
Wellesley College Choir
and Chamber Singers

Lisa Graham,
conductor

With Lehigh University Glee
Club

Steven Sametz,
conductor

Sunday
November 11 (2012)
1 pm
Houghton
Chapel



Program

Zion's Walls

Aaron Copland (1900-1990)

Tota pulchra es

Maurice Duruflé (1902-1986)

Two Eastern Pictures

Gustav Holst (1874-1934)

I. Spring

II. Summer

Wellesley College Chamber Singers

Lisa Graham, *conductor*

Julia Carey, *accompanist*

Judy Saiki Couture, *harp*

Psalm 114: *B'set Yisrael/In exitu Israel*

Anonymous Sephardic hymn/Gregorian chant

A.P. Orlebeke, *tenor*

Andrey Stolyarov, *baritone*

Two Cantigas

Alfonso "El Sabio" ("The Wise") (1221-1284)

Cantiga 10: *Rosa das Rosas*

Richard Michi, *baritone*

Cantiga 159: *Non sofre Santa Maria*

Devin Bostick, Nik Krainchrich, Elijah Ohrt, Casey Rule

Jon Schlegel, C.J. Sevilla, Jon Sussman, Nicholas White

Salve Regina

Giovanni Pierluigi da Palestrina (1526-1594)

When Morning Comes

Steven Sametz (b. 1954)

Ohmny Romero, *tenor*

Dúlamán

Irish Traditional, arr. Michael McGlynn

Damiano DiFlorio, Matthew Nikbin, Connor Tench, Daniel Yun Shin, *soloists*

Vive l'amour

arr. Parker-Shaw

Damiano DiFlorio, A.P. Orlebeke, *tenors*

Lehigh University Glee Club

Steven Sametz, *conductor*

Kellen Lowrie, *harp*

Lux Aurumque

Eric Whitacre (b. 1970)

Lia Gallitano '14, *soprano*

Three Mystical Choruses

Steven Sametz (b. 1954)

Niño de Rosas

Emily Lau, *mezzo soprano*

En Keloheuu

Me To Tere Paas Me

Eloisa Cleveland '16, Jacqueline Crane '16, Beth Feldstein '15, Cayla Fromm '16,
Michiko Inouye '14, Kendall Lackey '14, Emily Lau, Kendrick Smaellie '14, Emily Weddle '14
chorus of brights

Lehigh University Glee Club and Wellesley College Chamber Singers

Intermission

Lauliku lapsepõli from *Laulud laulust ja laulikust*

Veljo Tormis (b. 1930)

The Songster's Childhood from *Songs of Singing and the Songster*

Kellen Kartub '14, *soprano*

Jacqueline Crane '16, Lia Gallitano '15, Jenny Hopkins '15

Michiko Inouye '14, Emma Rackstraw '14

Magnificat

William Hawley (b. 1950)

Morning Star

arr. Donald Patriquin (b. 1938)

Kendall Lackey '14, *assistant conductor*

J'entends le moulin

arr. Donald Patriquin (b. 1938)

Emma Ambroggi '16, Carolyn Jackson '13, Cathleen McGovern '16, Kendrick Smaellie '14, *percussion*

Snowforms

R. Murray Schafer (b. 1933)

Tundra

Ola Gjeilo (b. 1978)

Ismet Üner '16, *soprano*

Barso Re from the film "*Guru*"

A. R. Rahman arr. Ethan Sperry

Kera Washington, *percussion*

Wellesley College Choir

Lisa Graham, *conductor*

David Collins, *accompanist*

Texts and Translations

Zion's Walls

Original melody and words credited to John G. McCurry, compiler of the *Social Harp* (1855).

Come fathers and mothers,
Come sisters and brothers,
Come join us in singing the praises of Zion.
O fathers, don't you feel determined
To meet within the walls of Zion?
We'll shout and go round
The walls of Zion.

Tota pulchra es

From Quatre Motets (sur des themes grégoriens).

Tota pulchra es, Maria, et macula originalis non est in te. Vestimentum tuum candidum quasi nix, et facies tua sicut sol.	You are all beautiful, Mary, and the original stain [of sin] is not in you. Your clothing is white as snow, and your face is like the sun.
Tota pulchra es, Maria, et macula originalis non est in te. Tu gloria Jerusalem, tu laetitia Israel, tu honorificentia populi nostri.	You are all beautiful, Mary, and the original stain [of sin] is not in you. You are the glory of Jerusalem, you are the joy of Israel, you give honour to our people.
Tota pulchra es, Maria.	You are all beautiful, Mary.

Two Eastern Pictures, Text from a poem of Kalidasa

Spring

Spring the warrior hither comes, bowstring formed by rows of bees
And his darts tipp'd with buds wound our hearts with sweet lovelonging.
Now the trees put forth their flowers, on the lakes the lilies fair
Show their heads midst the waves, melting hearts with sweet love longing

What fair maid can vie with Spring?
What sweet voice the cuckoo's song?
Or smiling teeth the jasmine's hue?
Or rosy lips the op'ning flowers?

Bending down with blushing buds, flaming mango branches wave
To and fro with the breeze, filling hearts with sweet lovelonging.

And within the lotus flower dwells her love, the murm'ring bee
who with kiss and embrace satisfies her sweet love longing.

Summer

The fierce glaring day is gone.
Gentle night hath spread her mantle cool and refreshing,
lit by rays of a thousand stars and by the golden moon.
The moon shineth on your roof.
Here lie maidens, crowned with jasmine, clad in silk raiment,
on their ankles are rings that tinkle sweetly as they move.
Wafted by jewel covered fans,
sweetest perfume floats o'er each breast.
Song and harp unite with warbling birds to rouse
from sleep the god of love.

Psalm 114: B'set Yisrael/In exitu Israel

The melody of this chant setting of the period has come down to us both in Hebrew and Latin. The similarity of the melodies shows us how medieval Christian and Jewish cultures borrowed from each other.

Betset Yisrael mi-Mitzrayim bet Yaakov meam loez Hayetah Yehudah lekodsho Yisrael mamshelo tav. Hayam raah vayanos ha-Yarden yisov leachor. Heharim rakedu cheeilim gevaot kivnei tson. Mah lecha hayam ki tanus ha-Yarden tisov leachor. Milifnei adon chuli arets milifnei eloah Yaakov. Hahofechi hatsur agam mayim chalamish le maino mayim.	In exitu Israel de Aegypto domus Jacob de populo barbaro Facta est Judea sanctifi catio ejus Isreal potestas ejus. Mare vidit et fugit Jordanis conversus est retrorsum. Montes exultaverunt arietes, et colles sicut agni ovium. Quid est tibi mare quod fugisti et tu Jordanis quia conversus retrorsum. A facie Domini mota est terra a facie Die Jacob. Quie convertit petram in stagna a quarum et rupem in fontes a quarum.	When Israel came out of the house of Egypt, the house of Jacob from a foreign nation Judah became a sanctuary and Israel its domain. The sea fled at the sight, and the Jordan stopped flowing. The mountains skipped like rams, the hills like lambs. Sea, what makes you run away? Jordan, why stop flowing? Quake earth, at the coming of your master, at the coming of the great God Jehovah. Who turns rocks into a pool of water, flint into a fountain.
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Two Cantigas (Canticles)

Among the earliest written musical manuscripts, Alfonso the Wise compiled some 500 cantigas in praise of the Virgin Mary.

Cantiga 10: *Rosas das Rosas (Rose of Roses)*

Rosa das rosas e Fror das froes, Dona das donas, Sennor das sennores.	Rose of roses and flower of flowers, Lady of ladies, Lord of lords.
Rosa de beldad' e de parecer e Fror d'alegria e de prazer, Dona en mui piadosa ser Sennor en toller coitas e doores.	Rose of beauty and fine appearance And flower of happiness and pleasure, lady of most merciful bearing, And Lord for relieving all woes and cares
Devemo-la muit' amar e servir, ca punna de nos guardar de falir; des i dos erros nos faz repentir, que nos fazemos come pecadores.	We should love and serve her loyally, For she can guard us from falling; She makes us repent the errors That we have committed as sinners
Esta dona que tenno por Sennore de que quero seer trobador, se eu per ren poss' aver seu amor, dou ao demo os outros amores.	This lady whom I acknowledge as my Master And whose troubadour I'd gladly be, If I could in any way possess her love, I'd give up all my other lovers.

Cantiga 159: Non sofre Santa Maria (Holy Mary allows no suffering)

Non sofre Santa Maria de seeren perdidosos
os que as sas romarias son de fazer desejosos.

E dest' oyd' un miragre de que vos quero falar,
que mostrou Santa Maria, per com' eu oý contar,
a us romeus que foron a Rocamador orar
como mui bõos crischãos, simplement' e omildosos.

E pois entraron no burgo, foron pousada fillar
e mandaron conprar carne e pan pera seu jantar
e vynno; e entre tanto foron aa Virgen rogar
que a seu Fillo rogasse dos seus rogos piadosos.

Por eles e non catasse de como foran errar,
mais que del perdon ouves[s]en de quanto foran peccar.
E pois est' ouveron feito, tornaron non de vagar
u seu jantar tian, ond' eran cobiiçosos.

E mandaran nove postas meter, asse Deus m' anpar,
na ola, ca tantos eran; mais poi-las foron tirar,
acharon end' ha menos, que a serventa furtar
lles fora, e foron todos poren ja quanto queixosos.

E buscaron pela casa pola poderen achar,
chamando Santa Maria que lla quisesse mostrar;
e oyron en un' arca a posta feridas dar,
e d' ir alá mui correndo non vos foron vagarosos.

E fezeron log' a arca abrir e dentro catar
foron, e viron sa posta dacá e dalá saltar;
e sayron aa rua muitas das gentes chamar,
que viron aquel miragre, que foi dos maravillosos

Que a Virgen groriosa fezess' en aquel logar.
Des i fillaron a posta e fórona pendorar
per ha corda de seda ant' o seu santo altar,
loando Santa Maria, que faz miragres fremosos.

Salve Regina (Hail Queen)

Salve, Regina, Mater misericordiæ,
vita, dulcedo, et spes nostra, salve.
ad te clamamus exsules filii Hevæ,
ad te suspiramus, gementes et flentes
in hac lacrimarum valle.
Eia, ergo, advocata nostra, illos tuos
misericordes oculos ad nos converte;
et Iesum, benedictum fructum ventris tui,
nobis post hoc exsiliu ostende.
O clemens, O pia, O dulcis Virgo Maria.

Holy Mary will not allow those who are desirous of
making Her pilgrimage to suffer loss.

Concerning this, hear how a miracle which I wish to tell
for you as I heard it told,
Which Holy Mary performed for some pilgrims who
went to Rocamadour to pray.

After they entered the city, they went to take lodgings
and ordered meat, bread and wine bought for their
supper.

In the meantime, they went to pray to the Virgin to
beseech Her, so with Her compassionate prayers on
their behalf, that He look not to how they had erred
But that they might have His pardon for all their sins.

When they had done this, they hastened to return to
where they had their supper, for which they were very
eager. They had ordered nine chops to be put into the
pot, as God is my witness, for they were of that number.

However, when they pulled them out they found one
fewer for the servant girl had robbed them,
They searched for it throughout the house, calling on
Holy Mary to reveal it to them.

And then they heard the chop striking the sides of a
chest and went running over to it
And they were not slow about it, you may be sure.
They had the chest open at once and looked inside
And saw their chop jumping from side to side

They ran out into the streets to call in many of the
people, who saw the miracle
Which was one of the most marvelous the Virgin ever
performed in that place.

Then they took the chop and hung it by a silken cord
before Her holy alter
Praising Holy Mary

Hail, holy Queen, Mother of Mercy,
our life, our sweetness and our hope.
To thee do we cry, poor banished children of Eve;
to thee do we send up our sighs,
mourning and weeping in this valley of tears.
Turn then, most gracious advocate,
thine eyes of mercy toward us;
and after this our exile,
show unto us the blessed fruit of thy womb, Jesus.
O clement, O loving, O sweet Virgin Mary.

When Morning Comes

Text from "To a Dead Soldier" by Kendall Harrison

Though all the primrose paths of morning call
Your feet to follow them, and all the winds
Of all the hills of earth, with plucking hands
Wooded you to slopes that shone like emerald,
You shall not go. The thin green grass that binds
Your feet had Earth and Death to forge its bands.
[The thin green grass that binds
Your feet shall rise anew when morning comes.]

Dúlamán

A'níon mhín ó, sin anall na fir shúirí
A mháithair mhín ó, cuir na roithléan go dtí mé
Dúlamán, dúlamán, dúlamán na binne buí
Dúlaman na binne buí Gaelach
Dúlaman, dúlamán, dúlamán na farraige
Dúlaman na binne buí Gaelach
Rachaidh mé chun 'lúir leis an dúlamán
Gaelach ceannódh bróga daora arsa dúlamán Gaelach
Bróga breátha dubha ar an dúlamán Gaelach
Bearéad agus triús ar an dúlamán Gaelach
Dúlamán na binne buí Dúlamán na binne buí Gaelach
Dúlamán na binne buí Dúlamán na binne buí Gaelach
A'níon mhín ó, sin anall na fir shúirí
A mháithair mhín ó, cuir na roithléan go dtí mé
Tá ceann buí óir ar an dúlamán Gaelach
Tá dhá chluais mhaol ar an dúlamán Maorach

Oh gentle daughter, here come the wooing men
Oh gentle mother, put the wheels in motion for me
Seaweed, seaweed, seaweed of the yellow peaks
Gaelic seaweed of the yellow peaks
Seaweed, seaweed, seaweed of the ocean
Gaelic seaweed of the yellow peaks
I would go to the tailor with the Gaelic seaweed
"I would buy expensive shoes" said the Gaelic seaweed
Beautiful black shoes has the Gaelic seaweed
A beret and trousers has the Gaelic seaweed
Seaweed of the yellow peaks Gaelic seaweed of the yellow peaks
Seaweed of the yellow peaks Gaelic seaweed of the yellow peaks
Oh gentle daughter, here come the wooing men
Oh gentle mother, put the wheels in motion for me
There is a yellow gold head on the Gaelic seaweed
There are two blunt ears on the Gaelic seaweed.

Vive l'amour

Let every good fellow, now join in our song,
Vive la compagne!
Success to each other, and pass it along,
Vive la compagne!

Vive la, vive la,
Vive l'amour.
Vive la, vive la,
Vive l'amour.
Vive l'amour, vive l'amour,
Vive la compagne!!

A friend on your left, and a friend on your right,
Vive la compagne!
In love and good fellowship, let us unite,
Vive la compagne!

Now wider and wider, our circle expands,
Vive la compagne!
We'll sing to our comrades, in far away lands
Vive la compagne!

With friends all around us, we'll sing out our song
Vive la compagne!
We'll banish our troubles, it won't take us long
Vive la compagne!

Should time or occasion, compel us to part
Vive la compagne!
These days shall forever, enliven our heart
Vive la compagne!

Lux Aurumque (Light and Gold), Text by Edward Esch, translated to Latin by Charles Anthony Silvestri

Lux,
calida gravisque pura velut aurum
et canunt angeli molliter
modo natum.

Light,
warm and heavy as pure gold
and angels sing softly
to the new-born babe.

Three Mystical Choruses

Niño de Rosas (Child of Roses), Spanish text by Jacinto de Evia (c.1629-?), English translation by Steven Sametz.

Dame una limosnita,
Niño bendito,

Give me alms
Blessed child,

Si me das la mano,
Infante divino,
la buenaventura
verás que te digo.

If you would give me your hand
Infant divine,
the fortune
You will see which I'll tell you.

Niño de rosas,
dale a la gitanita
paga de glorias.

Child of roses
give this little gypsy girl
glory as payment.

Miro aquí la raya,
que muestra que aunque niño
verterás tu sangre,
baño a mis delitos.

I read on your palm
the line that says, "although you are a child
You will shed your blood,
which cleanses my sins."

Niño de rosas,
dale a la gitanita
paga de glorias.

Child of roses
give this little gypsy girl
glory as payment.

Serás de tres reyes
Rey reconocido,
y a este mismo tiempo
de un rey perseguido.

By three kings
you will be venerated as a king
and at the same time
by a king you shall be persecuted.

Niño de rosas,
dale a la gitanita
paga de glorias.

Child of roses
give this little gypsy girl
glory as payment.

Miro esotra raya,
¡oh con qué prodigios!
A los treinta y tres,
dejarás la vida,
de amores rendido.

I see in another line
O, what wonders!
At thirty years
you will give up your life
exhausted by love.

Niño de rosas,
dale a la gitanita
paga de glorias.

Child of roses
give this little gypsy girl
glory as payment.

Dame una limosnita,
dale a la gitanita
paga de glorias.
Niño de rosas!

Give me alms,
give this little gypsy girl
glory as payment.
Child of roses!

En Kelohenu (There is None Like Our God), Text from the blessing from the morning Shabbat service (9th century C.E.), English translation by Steven Sametz.

En kelohenu, en kadonenu
En k'malkenu, en k'moshienu.

There is none like our God, there is none like our Lord,
There is none like our King, there is none like our Deliverer.

Mi kelohenu, mi kadonenu
Mi k'malkenu, mi k'moshienu?

Who is like our God, who is like our Lord
Who is like our King, who is like our Deliverer?

Node leloheni, node ladonenu
Node l'malkenu, node l'moshienu.

Let us give thanks to our God, Let us give thanks to our Lord,
Let us give thanks to our King, Let us give thanks to our Deliverer.

Baruch elohenu, baruch adonenu
Baruch malkenu, baruch moshienu

Blessed is our God, Blessed is our Lord,
Blessed is our King, Blessed is our Deliverer.

Ata hu elohenu, ata hu adonenu
Ata hu malkenu, ata hu moshienu

You are our God, you are our Lord,
You are our King, you are our Deliverer.

Me To Tere Paas Me (I Am Within You), Hindi words by Kabir (1440-1518), English translation by Steven Sametz.

Moko kahan dhundhere, bunnde, me to tere paas me,
Na teerat' me, na moorat' me, na ekant nivas me,
Na mandir me, na masjid me,
na Khabe Khailash me,
Me to tere paas me, bunnde, me to tere paas me,
Na me japa me, na me tapa me, na me b'rutt upaas me,
Na me k'riya karam' me,
reh'ta nahi jog', sanyas me,
Nahi pranya me, nahi pinda me,
na brah'mhand' akash' me,
Na me prakruti, gufa me, nahi svaso ki svasa me,
Khoji hoye turat' mil'jaoon,
ik' p'l' ki talas' me,
Kah't' Kabir suno bhai sadhu:
me to hunn vishvas' me.

Where do you search for me, my devotee? I am within you.
Not in pilgrimage, not in signs, not in solitude,
Not in temples, not in mosques,
neither in Khabe nor in Khailash,
Devotee, I am within you. I am not in prayers, nor in meditation,
nor in resolutions of fasting,
I am not in rituals of Karma;
I do not dwell in yogic exercises, nor renunciation,
Not in vital force, nor in the body,
nor in the universal sky,
Not in Nature, Not in the breathing of the breaths,
Seek in earnest; in one moment of the search
Quickly, you shall find me out.
Says Kabir; listen well:
I can be found in a single moment of faith.

Lauliku lapsepõli, from *Laulud laulust ja laulikust. Songs of Singing and the Songster*

Kui ma ol'li väikokõnõ, al'leaa,
kas'vi ma sis kaunikõnõ, al'leaa,
ol'li üte üü vannu, al'leaa,
pääle katõ päävä vannu,
imä vei kiigu kesä pääle,
pan'de hällü palo pääle,
pan'de par'dsi hällütämmä,
suvõlinnu liigutamma.
Par'dsil ol'le pal'lo sõnnu
suvõlinnul liia' laalu'
par'ts säääl man mul pal'lo lauli
suvõlindu liiast kõnõli.
Säält mina lat's sis laulu' ope
ul'likõnõ sõna' osasi,
kõik mina pan'ni papõrihe,
kõik mina raiõ raamatuhe.
Selle minol pal'lo sõnnu,
selle laajalt laaluviisi.

When I was very little, al'leaa,
I grew so prettily, al'leaa,
I was but one night old, al'leaa,
just two days old,
mother took my cradle to the meadow,
put my crib on the heath,
put a duck to rock the cradle,
the bird of summer to push me.
The duck had many words,
the bird of summer had lots of songs,
the duck sang many songs to me there,
the bird of summer, it spoke to me a lot.
That is where this child learned the songs,
this crazy one [got to] know the words,
all of them I placed on paper,
all of them I hewed into a book.
That is why I have so many words,
That is why I have lots of tunes.

Magnificat

Magnificat ánima méa Dóminum.
Et exultávit spíritus méus in Déo salutári méo.
Quíá respéxit humilitátem ancillæ súæ:
écce énim ex hoc beátam me dícent ómnes generatiónes.

Quíá fécit míhi mágna qui pótens est:
et sánctum nómen éjus.
Et misericórdia éjus a progénie in progénies tíméntibus éum.

Fécit poténtiam in bráchio súo:
dispérsit supérbos ménte córdis súi.
Depósuit poténtes de séde,
et exaltávit húmiles.
Esuriéntes implévit bónis:
et dívites dimísit inánes.
Suscépit Ísrael púerum súum, recordátus misericórdiæ súæ.
Sícút locútus est ad Pátres nóstros, Ábraham et sémini éjus in sæcula.
Glória Pátri, glória Fílio, glória et Spirítui Sáncto.
Sícút érat in princípío, et nunc, et sémper et in sæcula sæculórum. Amen.

Morning Star, Saskatchewan (Hungarian) folksong

De szeretnék hajnal csillag lenni,
Rozsám ablakába beragyogni,
Beragyognék hozzája hajnalban,
Csókot adnék néki utóljára.

Szánom bánom amit cselekedtem,
Egy legénnyel szerelembe estem,
Szerelembe nem estem, csak szóba,
Sajnálom, de nem tehetek róla.

J'entends le moulin

J'entends le moulin (tique tique taque)
Mon père a fait bâtir maison.
L'a fait bâtir à trois pignons.
Sont trois charpentiers qui la font.
Le plus jeune c'est mon mignon.
Qu'apportes-tu dans ton jupon?
C'est un pâté de trois pigeons.
Asseyons-nous et le mangeons.
En s'asseyant il fit un bond,
Qui fait trembler mer et poissons,
Et les cailloux qui sont au fond.

My soul doth magnify the Lord
And my spirit hath rejoiced in God my Saviour.
For he hath regarded the low estate of his hand-maiden:
For, behold, from henceforth all generations shall call me blessed.

For he that is mighty hath done to me great things:
and holy is his name.
And his mercy is on them that fear him from generation to generation.

He hath shewed strength with his arm:
he hath scattered the proud in the imagination of their hearts.
He hath put down the mighty from their seats,
and exalted them of low degree.
He hath filled the hungry with good things;
and the rich he hath sent empty away.
He hath holpen his servant Israel, in remembrance of his mercy;
As he spake to our fathers, to Abraham and to his seed for ever.
Glory be to the Father, and to the Son, and to the Holy Ghost.
As it was at the beginning, and is now and ever shall be,
World without end. Amen

How I would love to be a morning star,
and shine into my sweetheart's window,
I would shine on him at dawn,
I would kiss him for the last time.

I regret very much what I did,
I fell in love with a young man,
I did not fall in love, only "into words,"
I regret it, but there's nothing I could do about it.

I hear the millwheel (tique tique taque)
My father is having a house built.
It's being built with three gables.
There are three carpenters building it.
The youngest is my darling.
What do you have in your apron?
It's a pie made of three pigeons.
Let's sit down and eat it.
While sitting down they all lept up,
Causing the sea and fish to tremble,
and the stones on the bottom of the sea.

Snowforms, Text from inuit words for various types of snow

apingaut	first snow fall
mauyak	soft snow
qanit	falling snow
sitidlorak	hard snow
akelrorak	newly drifted snow
pokaktok	snow like salt
anio	snow for melting into water
tiltuktortok	snow beaten down
aput	snow spread out

Tundra, Text by Charles Anthony Silvestri

Wide, worn and weathered,
Sacred expanse
Of green and white and granite grey;
Snowy patches strewn,
Anchored to the craggy earth,
Unmoving;
While clouds dance
Across the vast, eternal sky.

Barso Re

Naa re naa re, naa re naa re
Megha megha barso re, megha barso
Meetha hai kosaa hai, baarish ka bosa hai
Jal jal jal jal jal jal thal jal thal
Chal chal chal chal chal chal chal
Chal chal behta chal
Re beh ke chali, main toh beh ke chali

Rain, o clouds rain please
It's sweet, it's the kiss of rain
It's sweet and warm
O water
Flow
Continue to flow
I am swimming, going ashore

The Wellesley College Choir

Lisa Graham, *conductor*

David Collins, *accompanist*

Officers

President
Vice President/Business Manager
Tour Manager
Manager of On and Off-Campus Affairs
Concert Manager
Rehearsal Manager
Publicity Manager

Lucy Swenson '13
Haley Bertram '13
Paula Yust '13
Katie Siegel '14
Alyssa Kayser-Hirsh '14
Kellen Kartub '14
Emily Weddle '14

Soprano 1

Grace Bennett Pierre '16
Su Lin Blodgett '15
Christine Choi '15
Jacqueline Crane '16
Beth Feldstein '15
Lia Gallitano '15
Emmy Goettler '14
Sarah Halbert '14
Emma Rackstraw '14
Lucy Swenson '13
Ismet Üner '16
Paula Yust '13

Hometown

Madison, WI
Menlo Park, CA
South Pasadena, CA
Minneapolis, MN
Bethesda, MD
Brookline, MA
New Canaan, CT
Northbrook, IL
Bethesda, MD
Piedmont, CA
San Francisco, CA
Richmond, VA

Soprano 2

Solange Adamson '16
Haley Bertram '13
Erika Brinzac '14
Sara Burns '16
Isabelle Erb '13
Jenny Hopkins '15
Michiko Inouye '14
Cathleen McGovern '16*
Emma McMahon '16
Joanna Poget '14
Sara Rama '15
Katie Siegel '14
Kendrick Smaellie '14
Frances Wang '15
Victoria Yu '16
Xi Zhang '15

Hometown

Collingwood, Canada
Springfield, OH
New York, NY
Berwyn, PA
New York, NY
Lexington, MA
Belmont, MA
Elmhurst, IL
Oro Valley, AZ
Bern, Switzerland
San Francisco, CA
Wyckoff, NJ
Salt Lake City, UT
Nanjing, China
Shanghai, China
Boston, MA

Alto 1

Emma Ambroggi '16
Erin Connolly '14
Lily Elsner '14
Abby Goettler '16
Kara Indrelie '14
Carolyn Jackson '13*
Kellen Kartub '14
Alyssa Kayser-Hirsh '14
Olivia Kotsopoulos '14
Hea Jung Lee '16
Beibei Li '16
Violet Luo '16
Leah Nugent '16
Berit Paxson-Tarnai '15
Michelle Ren '14
Emily Weddle '14

Manchester, NH
Shickshinny, PA
Due West, SC
New Canaan, CT
Mahtomedi, MN
Leesburg, VA
Manhattan Beach, CA
Amherst, MA
Marlborough, MA
Carlsbad, NM
Shenzhen, China
Shanghai, China
Atlanta, GA
Pullman, WA
Shanghai, China
Brunswick, ME

Alto 2

Michelle Bai '14
Hannah Benson '16
Eloisa Cleveland '16
Cayla Fromm '16
Kendall Lackey '14*
Regina Lien '16
Marranda Major '13
Michaela Montana '16
Geraldine Powell '16
Izzy Starr '16
Emma Stelter '16
Hannah Stone '14
Zhou Wang '16

Toronto, Canada
Lunenburg, MA
Atlanta, GA
Rochester, NY
Austin, TX
Taipei, Taiwan
Charleston, WV
Los Gatos, CA
St. Louis, MO
Hollis, NH
Edmonds, WA
Hamden, CT
Monterey, CA

*Choral Scholar

+Assistant Conductor

The Wellesley College Chamber Singers

Lisa Graham, *conductor*

Julia Carey, *accompanist*

Soprano

Grace Bennett Pierre '16
Kalyani Bhatt '14
Su Lin Blodgett '15
Lia Gallitano '15
Jenny Hopkins '15
Cathleen McGovern '16
Joanna Poget '14
Emma Rackstraw '14
Sara Rama '15
Ismet Üner '16
Megan Wilson '13

Hometown

Madison, WI
Madison, NJ
Menlo Park, CA
Brookline, MA
Lexington, MA
Elmhurst, IL
Bern, Switzerland
Bethesda, MD
San Francisco, CA
San Francisco, CA
Arlington, MA

Alto

Amy Hu '14
Carolyn Jackson '13
Kellen Kartub '14
Marranda Major '13
Michaella Montana '16
Katherine Schwartz '15
Zhou Wang '16
Sarah Xu '15

Hometown

Nanuet, NY
Leesburg, VA
Manhattan Beach, CA
Charleston, WV
Los Gatos, CA
Briarcliff Manor, NY
Monterey, CA
Canton, China

The Lehigh University Glee Club

Steven Sametz, *conductor*

Kellen Lowrie, *harp*

Officers

Manager
Assistant Manager
Librarian
Tenor 1 Section Leader
Tenor 2 Section Leader
Baritone Section Leader
Bass Section Leader, Stage Manager
Assistant Stage Manager

Jon Schlegel
Wesley Huseman
Trevor Davis
Will Shore
Brian Rodriguez
Devin Bostick
Connor Tench
Austin Keller

Tenor

Ryan Butler
Sean Daugherty
Trevor Davis
Damiano DiFlorio
Austin Keller
Elijah Ohrt
A.P. Orlebeke
Brian Rodriguez
Ohmny Romero
Casey Rule
C.J. Sevilla
Will Shore
Jon Sussman

Baritone/Bass

Devin Bostick
Wesley Huseman
Rob Irvine
Jeevan Jain-Cocks
Geordan Johnson
Nik Krainchich
Richi Michi
Matt Nikbin
Ben Sang
Jon Schlegel
Dan Shin
Andrey Stolyarov
Connor Tench
Nicholas White
Devin Bostick
Wesley Huseman

About the Ensembles

The Wellesley College Choir

The Wellesley College Choir was founded in 1900-01 and continues to build on its prestigious tradition of excellence in the performance of women's choral music. The ensemble consists of approximately 60 voices selected on the basis of auditions held at the beginning of each year. Past collaborations with other colleges and universities include concerts with men's choruses from Harvard University, Cornell University, University of Virginia, and the U.S. Naval Academy. National and international tours have led them to perform in such venues as the National Cathedral in Washington D.C., La Basilique Notre-Dame Montreal, the Mezquita in Cordoba and St. Peter's Basilica in Rome where they performed before a Papal Audience. The Choir has commissioned many important new works, including music by Marjorie Merryman, William Hawley, Kirke Mechem, David Childs and Joan Szymko. The Wellesley College Choir regularly performs on Boston area professional concert series, often collaborating with the New England Philharmonic and with choral programs such as those of Harvard, Cornell and Rutgers. They appeared in the 2003 motion picture, *Mona Lisa Smile*. Recently, the Choir performed at the 2010 American Choral Director Associations' Eastern Division Convention in Philadelphia. The Wellesley College Choral Program is proud to be a founding institutional member of the National Collegiate Choral Organization.

The Wellesley College Chamber Singers

The Chamber Singers, founded in 1988, is an auditioned ensemble of 16-20 women. The group presents concerts in conjunction with other College music organizations, with and without instruments, and also appears by invitation on Boston-area concert series and festivals. The group has recently performed with the Plymouth Philharmonic Orchestra and Boston Music Viva, and appeared with the New England Philharmonic in a concert version of Berg's *Wozzeck*. In 2003, the Singers presented a concert and lecture in conjunction with the Wellesley Davis Museum exhibit *The Last Expression: Art and Auschwitz*. The Chamber Singers were also recorded for the movie, *Mona Lisa Smile*. In November of 2008, the Chamber Singers performed in a lecture recital at the second annual conference of the National Collegiate Choral Organization, held in Cincinnati, OH.

The Lehigh University Glee Club

Lehigh's distinguished tradition of singing began in the 1880's and continues on today. For nearly a century, the Lehigh University Glee Club was the only choral group at Lehigh. When Lehigh became coed in the 70s, the mixed University Choir replaced the all-male Glee Club. In 2005, the men of the University Choir – with encouragement from Glee Club alumni – revived the tradition of male singing at Lehigh. Today, after a thirty year hiatus, the hallmark sound of male singing is once again part of Lehigh's proud tradition of choral excellence. The Lehigh University Glee Club maintains an extensive repertoire encompassing masterworks of the male repertoire, glee club classics, barbershop, and Lehigh fight songs in addition to performing new works specially written for them. They perform at most Lehigh Choral Arts concerts and off campus in both formal and informal settings, spreading their love for Lehigh and its tradition of male singing.

Lisa Graham, Wellesley College Choir and Chamber Singers Conductor

In her eleventh year as the Evelyn Barry Director of Choral Music, **Lisa Graham** conducts the Wellesley College Choir, and Chamber Singers as well as teaching academic courses in the music department. In 2004 she founded the Choral Scholars Program, consisting of scholarship students selected to study conducting and choral music. Under her direction, the Wellesley College Choirs have toured internationally to England, Wales, Canada, Spain, and Italy in addition to domestic tours annually. The Wellesley Choirs regularly perform in the Boston area, on professional concert series and in collaboration with other choirs nationally.

An active participant in the musical life of the greater Boston area, she is also the Music Director of the Metropolitan Chorale. Additionally, she is a founding member and the President in the National Collegiate Choral Conductor's Organization, as served as the Women's Choir Repertoire and Standards Chair for the Massachusetts American Choral Director's Association, and is an active guest conductor, clinician, and festival adjudicator. Prior to her arrival in the Boston area, Dr. Graham was on the faculty at California State University Northridge, where she conducted the Women's Chorale. She has directed choirs at Sonoma State University, performed in and directed productions at Cinnabar Opera Theater in Northern California, taught at the University of Southern California where she earned her Master of Music and Doctor of Musical Arts Degrees, while serving as Assistant Conductor to the USC Thornton Chamber Choir under the director of Dr. William Dehning.

Steven Sametz, Lehigh University Glee Club Conductor

Steven Sametz is the Ronald J. Ulrich Professor of Music at Lehigh University (Bethlehem, PA) as well as the Artistic Director of the professional chamber choir, The Princeton Singers. He is director of Lehigh University Choral Arts and founding director of the Lehigh University Choral Union. At Lehigh, he directs the University Choir, Choral Union and men's Glee Club in choral-orchestral repertoire from medieval to modern eras. Lehigh groups have performed on tour at New York's Avery Fisher Hall, the Schubertsaal in Vienna, the Berlin Philharmonic, the St. Petersburg Philharmonic in Russia and the Chiang Kai-shek Memorial Hall in Taipei. Dr. Sametz has been hailed as "one of the most respected choral composers in America." He is the recipient of one of the country's most prestigious choral commissions, the American Choral Directors Association's Raymond W. Brock Memorial Commission to write *Three Mystical Choruses*, premiered by Chanticleer at Symphony Hall in Chicago at the 2011 American Choral Directors convention. He frequently premieres new works and records with the ensembles at Lehigh University.

Sametz's guest conducting appearances include the Taipei Philharmonic Foundation, the Berkshire Music Festival, the New York Chamber Symphony and the Netherlands Radio Choir. Dr. Sametz' compositions have been heard throughout the world at the Tanglewood, Ravinia, Salzburg, Schleswig-Holstein, and Santa Fe music festivals. Dr. Sametz has conducted The Princeton Singers at the American Choral Directors' Association, American Organists Guild convention, and the Chorus America conference. Dr. Sametz has twice been featured as a composer in articles in *The Choral Journal*. He has been Director of Choral Activities at Harvard and is the founder and director of the Lehigh University Choral Union. At the Santa Fe Music Festival, he conducted his own works in a program entitled "Sametz conducts Sametz." He has conducted Chanticleer in the Monteverdi *Vespers of 1610* in New York and San Francisco to critical acclaim. Dr. Sametz holds degrees from Yale University, the University of Wisconsin-Madison, and the Hochschule für Musik und darstellende Kunst in Frankfurt, Germany.

David Collins, Wellesley College Choir Accompanist

A native of the upper peninsula of Michigan, **David Collins** is a faculty member at Wellesley College, where he serves as coach and accompanist in the music department, theory instructor, as well as pianist for the College Chorale. He received an Undergraduate degree in composition from Western Michigan University, and a Masters degree in accompanying from the University of Wisconsin at Madison. In 2009, he earned his Doctorate in collaborative piano and vocal coaching from the New England Conservatory, where he studied with Irma Vallecillo, Kayo Iwama and John Greer. David currently serves as the Assistant Artistic Director for the Young Opera Company of New England, and is on the faculty of Lesley University in Cambridge, where he teaches piano and World Music. He has also been a member of the NEC coaching staff and the collaborative piano faculty of the University of North Carolina at Greensboro. David performs regularly in the New England area and maintains a private piano and vocal coaching studio in Lynn, Massachusetts.

Emily Lau, mezzo soprano

Emily Lau is a Boston-based recitalist, chamber musician, composer, and producer with diverse musical interests. She is the founding artistic director of The Broken Consort, a professional early music ensemble praised by the Boston Musical Intelligencier as "early music turns early magic", "extraordinary sonorousness", and "bewitched and beguiled". TBC embarking on its first national tour in the 2012-2013 season. As a singer, she has collaborated with professional groups such as Tucson Chamber Artists, Piffaro, Parthenia, Emmanuel, Blue Heron, Boston Early Music Festival EMA Festival Ensemble, Yale's Chamber Music Festival, Long & Away, Skylark Ensemble, Divisio, Dúnya, Istanbul, Choir of the Church of the Advent, and many more. She has recorded for the Albany and Gothic labels.

Above all, Emily believes that there are no real boundaries between different styles, periods, and practices of music. Classical musicians often pick up patterns of self-doubt, self-limitation, and self-censorship during years of formal schooling, and those self-imposed limitations can become the biggest obstacles preventing them from expressing their deepest passions. Emily is releasing a CD of original compositions in January 2013 exploring the tragedy of the Costa Concordia shipwreck, a life-changing event she experienced on her honeymoon one year prior.

Upcoming Concerts

The Wellesley College Choir and Chamber Singers

Wellesley College Vespers Service

Sunday December 2nd

7:30pm

Houghton Chapel

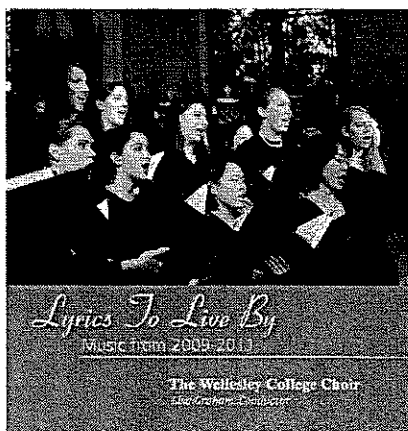
The Wellesley College Choir with the Rutgers University Glee Club

Baum Memorial Concert

Saturday April 6th, 2013

8:00pm

Houghton Chapel



Support the Choir

Help us fund our spring tour to Quebec City and Montreal

An online auction presented by the choir members will open this afternoon and close at the Vespers concert on December 2nd.

www.32auctions/wellesleycollegechoir

Enjoy what you're hearing? Take the Wellesley College Choir home with you this afternoon! Please look for our table of CDs at intermission and on your way out.

To keep up to date with news about The Wellesley College Choir:

Visit our blog: <http://wellesleycollegechoir.blogspot.com/>

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Like The Wellesley College Choir on Facebook

Email wcchoirblog@gmail.com if you would like to receive our monthly newsletter!